

~~SECRET~~

INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-1SH  
DATED: 051630Z JUL 78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: September 2000

ORCON

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GRILL FLAME

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NOT RELEASABLE TO FOREIGN NATIONALS

TRANSCRIPT

REMOTE VIEWING (RV) SESSION D-34

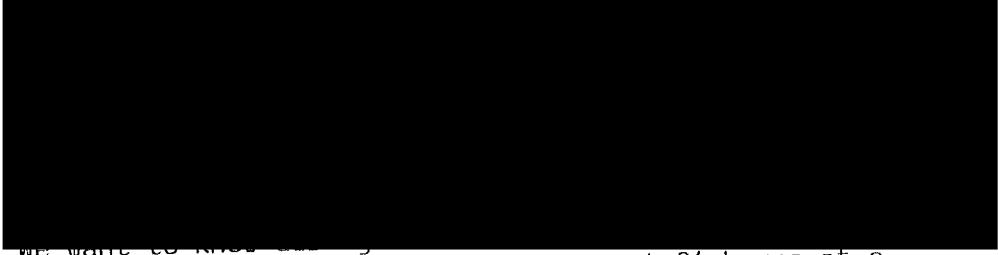
TIME

#66: This will be a Remote Viewing session for 1530 hours,  
8 September 1980.

PAUSE

#66: Okay. This is at a pre-mission briefing given to the  
Remote Viewer. When the session starts, I will be  
providing you with a coordinate on a map sheet, a UTM coor-  
dinate and a map sheet number. When you arrive....at this  
site by way of your remote viewing ability, you will

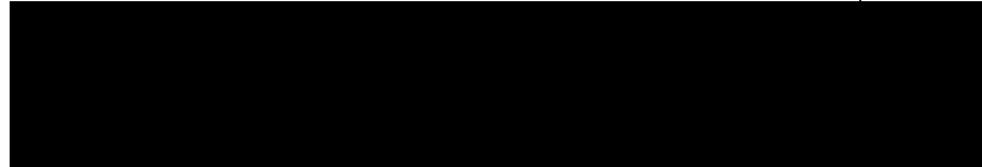
SG1A



We want to know what's going on at the target site in the last 24 hours, so we want to know in the past 24-hours at a time during normal working hours.

SG1A

#66:



#10.5: Yeah. Are you going to give me all this again?

#66: All right. Ah, at the beginning of the session I will give  
you only the.....

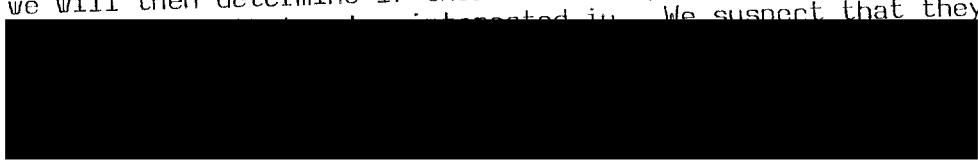
#10.5: All I need is the coordinates, and the time; that's all I  
want.

#66: The coordinates and the time?

#10.5: Yeah.

#66: Okay. Now, by your describing what's going on at the target,  
we will then determine if there are...is particular equipment

SG1A



SG1A

[REDACTED]

from a description of what's going on; what the activity is at the building; what things you see in and around the building at this time.

#10.5: Um..hum. (Affirm)

SG1A #66: Okay. So we're going to start with this information and see how we go along with this information, searching out what the [REDACTED]

SG1A [REDACTED] and I will provide, per your request, the map sheet number, the UTM coordinate, and the time. Any other questions?

#10.5: Uh..uh. (Negative)

#66: Okay.

#10.5: No, that's it.

SG1A #66: [REDACTED]

[REDACTED]

#10.5: Okay.

SG1A #66: [REDACTED]

#10.5: Okay.

PAUSE

(Admin Note: 25 minute pause)

#66: Relax and concentrate now, relax and focus your attention on your target for today. Your target is designated by the [REDACTED]

SG1B [REDACTED] Focus now in time ....to normal working hours yesterday, normal working hours yesterday, at the target. Move now to the target, and describe it for me as you come on the scene.

PAUSE

SG1B

+03 #10.5: Uh..I..uh..uh..nothing..horizontal white line, and...a feeling of, uh, a couple..uh..short stubby do...round things like stacks...paired up...pair of stacks.

PAUSE

#10.5: Opening up through a...looks like a-couple layers of fencing up at a, a building that seems to have...something up around its top ...under roof...looks 'bout maybe.....

## PAUSE

+05 #10.5: Two or three storeys.

#66: Move inside the building now.

## PAUSE

#10.5: Looking at this big empty curveness...maybe a rounded bottom like I'm in the hull of a boat...the curve...bare cement... umm...umm cement buttresses...curving down ...toward me.

## PAUSE

+07 #66: Describe the activity in the building yesterday during working hours.

## PAUSE

#10.5: I'm moving...I feel as though I'm in a shiny tile lined corridor that..runs straight...has tile lumps on the inside of it...and, something rides along this corridor. There's ..uh..like a..uh..little train or a little cars... It's..uh.. what comes in here comes in from some other place. It's brought in, in these little carts.

PAUSE

#66: Focus solely and completely on one point in time yesterday, during working hours, and tell me specifically what activity do you perceive.

## PAUSE

#10.5: Like I'm in this huge chamber...in the center of the chamber is a huge circle...I'm like in a huge chamber that towers way up above my head. Then, I had a thing that looked like a hour glass....like two spheres put nose to nose.

#66: Describe the location of this.

+13        #10.5: This is, ah, in the d..uh...it's like down in this chamber... umm...it's in the middle of everything. I'm in a central place that's a huge cavernous thing with raw sides...buttresses ...and it looks pretty round...and the center of it like in an...inside the walls with air around it is this-seeing two things. I'm seeing...this globe like thing that sits in the bottom of the cavern, and I'm seeing..umm..this hourglass . thing which is made out of metal, and it's like ah..ah..two half-spheres, but nose to nose, and it looks all bumpy. Like it's ah.... got ah...things on it, and bumps on it..all over its surface.

PAUSE

#10.5: And, it's got ah...umm...it sits up on a rack...a pedestal- and, where they come together...at the waist...is a big bump that goes all the way around it...that looks different.. it..ah..looks like a off-white porcelain...ummm...um... Something TITE. Like ah...like bakelite; something like that, but, it's....the rest of it is both ummm sides of it are... bumpy-pimply like with...rectangular bumps.

#66: It's necessary for me to know activity relating to this object at the present time.

PAUSE

#10.5: Ummmm...work has been proceeding well, but a slow, methodical pace, and the little car-carts come in periodically, and they have these small packages on them.

#66: Dcscribe these packages.

+21        #10.5: These packages are taken off the carts and are ....carried by hand to the side of this...and then they're reaching up and they're securing these little packages to the..... kind'a like sugar cubes, but, their dimension is about six inches by..ummm..twelve inches by..ummm...four or five inches deep...two hands are needed to carry them, and they're reached up and....fastened or secured to become a pimple, a bump on the outside of this. It seems that their work is being done on the ...right half of the sphere...I...ah... and, they're...the things are being arranged in rows around each half of the hourglass . shape.....parallel rows of ever smaller number in each row.....

#66: And, how far along is this work?

#10.5: They appear to be only three technical people at this place....and the....right side is...ah..about halfway done, Maybe four or five rows...mounting completed. The inder- under side of this..umm...are highly..ah..polished, and reflective ..ah..titanium, hard-super hard metal. This is the underside; the inside, but, for some reason this work is... this thing is up over the technician's heads. It's up above where they are.

+23

#66: Describe the dress of the technicians.

#10.5: They're in...ah...white...ah..clothes...they have these...ummm long gowns..... They hang to their..below their knees, and I see..ah..I had a...funny feeling of all standing around in their stocking feet. Gray rubber gloves on their hands, and something that ties behind their neck...which is like a butcher's apron. It's white, too, and it hangs on their chest.

#66: Okay.

PAUSE

#66: I want to move you now, and change your focus. Are you prepared for instructions?

#10.5: Uh..huh (Affirmative)

#66: Okay. Focus on this activity that you've been watching, and I'm going to count by twenty-four hour periods, by twenty-four hour periods. You are now viewing this yesterday, during normal working hours. As I count off 24-hour periods, I want you to watch what happens, and tell me when the imagery changes significantly. Tell me when they complete the work they are doing. Tell me if there are significant changes as I count the days. Starting now with yesterday during normal working hours....plus one day.

PAUSE

#66: Plus two days.

PAUSE

#66: Plus three days.

#10.5: They're..... They have reached the bakelite ring.

#66: Plus four days.

PAUSE

#66: Plus five days.

#10.5: I think they're starting to work on the left...side of the shell..which until now had remained..ah..uncovered with the pimples...but now I believe they're starting on the left ....at the rim edge.

PAUSE

#66: Plus five days.

PAUSE

#66: Plus six days.

PAUSE

#66: Plus seven days.

PAUSE

#10.5: For..ah..several days I saw no changes in...day seven.....

#66: Yes.

#10.5: Day seven.....

#66: Yes.

#10.5: The uh..two..uh..it's like watching a uh..speeded time exposure...they went two rings closer and...I saw the little train carts come in, but they hadn't done anything for a while. But, it was like they had a....lag in.....arrival... of the little boxes....nobody could do anything....and then bam-bam they....started their little boxes again.

#66: Plus eight days

PAUSE

#10.5: There's a...I'm seeing a lot of activity on the floor.... a....around this thing...not masses of people, but....few numbers of people were sort of scurrying all around..... getting things ready.....like for an inspection or, uh.....'bout two or three people in groups they're walking around and do it real fast....like an old Chapman movie.... ....ah.....

+30

#66: Go ahead.

#10.5: The left side of the sphere is not down to the porcelain ring.....yet.....

#66: Move now to plus nine days.

PAUSE

#66: Plus ten days.

#10.5: I gah...a feeling of the thing being..uh..hoisted ..a large uh..block and tackle-type thing that hangs from the roof.. an it's hoisted up and away.. Thing still looks like an hour glass...and they..uh..hoisted it in the middle.. and moved it up..and there's a..at moves a..right from my view it moves ah..to the right..now I'm in a um...

#10.5: From up high, I'm up high off the floor now..with it, and I'm disappearing on a lift into a ah....tunnel...into a ah .....something that's high up above the floor in the wall. I'm going out that way. This is not a pedestrian tunnel. This is.....something that only machinery moves down, and I'm still on my.....block and tackle.

PAUSE

+35 #66: Plus eleven.

PAUSE

#66: Plus twelve.

#10.5: Wait, wait.

PAUSE

#66: Waiting.

PAUSE

#10.5: I'm in this other place...it is also deep. I got here by passing a long distance of nothing, but I had the feeling I was encased in earth as I moved...and now I'm in another pit, a large pit area like before...except now, there's something long and vertical.....in this huge pit..... and..uh..it's ..uh..moved over here for being placed in this long vertical thing...which is metallic, which is..... metallically skinned....but, this thing that I am.....is only a small part of the whole .....thing..... and that's..uh..the feeling I'm having.....I'm in a different pit ...doing a different thing now.....here with this..... vertical cylinder....shored of at one, at one end like it is the packing end which..ah..the hourglass thing has.. placed. I don't believe I'm in a silo or anything like that...the area is much too big and spacious around this thing...it's...but, this thing is bullet-like shaped, and maybe twenty-five feet high..... What it is, I don't know.

+39

PAUSE

#66: Plus twelve.

#10.5: The metallic..uh..skin is hinged and it opens...and allows this down inside...this a..is lowered down inside on its end.....

#66: Plus thirteen.

PAUSE

#66: Plus fourteen.

PAUSE

#66: Plus fifteen

#10.5: Hum.....nothing (turned tape over)

PAUSE

#66: All right. Now, we've been at this a considerable period of time. I have no further questions concerning the target for today, but I'd like to give you just a couple of minutes to comment. You may move back through the last fifteen days to any point or work the present time. Feel free to comment on your own and remember all that you have seen so you may draw it for me.

PAUSE

#66: You have stated to me that on the fifteenth you saw nothing else happening, that the action had been completed.

(ADMIN NOTE: Statement was made to #66 during tape change)

PAUSE

#10.5: Well, I..uh..juss..ah..I don't know what this vertical thing is, but it appears to be the final resting place of the component...that I was following, and the action's complete ...I should say the action of fabrication is complete...the..ah (sigh)..It's about all I have.

#66: All right, fine.

#10.5: Give me some time...'bout three or four minutes.

#66: All right. I will wait.

PAUSE

#10.5: Perf..(phonetic) area I understand now the buttressing inside...this area is build to sustain....interior explosions by accident....in event of accidents....and these standing in a room that has....visible buttressing...as actually I may not be in the room, I may be outside the room....and this buttressing is to contain the....uh....accident. This movement of diverse parts....through thick earthen areas...by remote control and..down unpopulated hallways, and things is another system just like that.....it is for safety and to contain any accidents...that must be it....things are moved and I had the feeling I was in some underground tunnel near the surface....but that I had to go far away.

#66: What distance?

#10.5: It's still the same complex....I'm looking at it now....I'm gone from one lobe of the complex to another...I think the distance, though, is only several hundred yards.....in a straight line....and there's some sort of lobe...I have this lobe feeling on the building which is the part of the building which has a circular aspect...like I'm out on a lobe but then I moved....with the lobe on the front left, left front rather I am moved to the right, but it looks like I'm almost just moving across a little in-field, and I'm over there now... There's also some sort of a tower associated with this thing, but it doesn't look very significant...I'm uh...definitely of the feeling that there is much more beneath the surface than merely....what's visible above ground....but, that much of this containment activity is done in pits, two of which I was in....and a significant emergency situation is dictated when a movement is caused because the um...stuff must be raised up out of the pit to go be transferred over into another.....pit-like area..and, that means it's up near the surface....it's still in a crack in the ground...moved along this lined crack-tunnel in the ground...but, it's, it's all done remote...but, it's still up high, and they don't like that when it's up there like that. They like it when it's down in the bottom.

PAUSE

#66: Anything to add?

#10.5: I'm working.

PAUSE

#10.5: I have a feeling of movement of the finished device.....

#66: Report.

#10.5: Okay. It's umm...by railcar. I'm seeing what I think was my final thing...it's laying in a flatcar all bracketed up an...special bracing and support an stuff an...it..uh..de parts from that..um..right-hand area across the ball field across the infield area, on the right from the knob thing. An' I just, you know, just see...this is not a mass thing though. It's one..lousy thing at a time. Only one rail car. It's not um...it's being pulled by itself. It's being moved, but the thing is about as long as a .....from what I can see, it's like two thirds the length of the railcar.... Another feeling that it goes by its.....leaves by itself.....you know. Maybe some sort of escort cars, but...not a big long train. There's no big stockyard or.....rolling stockyard here. It's like a..just a couple spurs go out of the facility and...that's about it.

#66: Okay.

PAUSE

#10.5: Humm....that's all I got.

#66: All right. Let's prepare to draw the images you had, then.

PAUSE

#10.5: Okay. One of these places where I was, was I felt was a uh..there's a plethora of weirdness about this place! Many things to talk about that are unusual. I'm inking in here. What I'm inking in is a sketch of what may be like a hallway. And, what I've drawn along the walls here is what I referred to as these flying buttresses. They're exterior and what I thought, at first, was that they were....that I was in a room. Later on, during the free-flow part of the session, at the very end of it, I felt that the rooms were actually on the outsides of this corridor, and that they weren't these things were in there in order to contain some sort of a blast...accidental explosion or something. Anyway, this is hallway, period, nothing more to it.

Oh! Wait a minute, I had the feeling of movement like I was moving on a cart down a porcelain tile lined....I had this feeling that the cart was in some niche. It was really weird design.

PAUSE

#10.5: What I'm drawing in two is a cross-section ....of this tunnel. This is just a cross-section type thing here, and that this tunnel was tiled...with some sort of a shiny tile. And, that.....the movement was like on a single or maybe a double rail, but, that I was up above and floating in this.....

#10.5: ....something that went down this thing....on top of these ledges like, say for example, I'll draw in in dotted lines, then....some sort of a cart....platform...moving platform...that went along this thing....suspended somehow from this....okay....one or two rails. It moves down the hall and back down some sort of transferal or..mm ..... system. Okay. And, this is attached somehow with a question mark. I don't know how it moves or is elevated above the rail or not. Okay. Now, came to an area...the key... spent all my time in a place that was like this. "Finally" #66 says (ha, ha) "It's about time."

PAUSE

#10.5: Sort of rounded at corners, pit-like. I had the feeling definite feeling I was underground. Or, you know....under.....

#66: This is after I asked you to go inside the building with the fencing around it?

#10.5: Oh, yeah.

#66: And, you're saying now that you may have been more than just inside the building; you may be down.....

#10.5: Yes.

#66: In the ground?

#10.5: Right.....Oh! Damn. How do I begin drawing here?

#66: I'm interested in the view of the hour glass object.

#10.5: Yeah, I know, but it has relevance. I'm trying to put it all in there.

#66: All right.

#10.5: Uh...it's more bell-shaped than that. They're two perfectly matching hemispheres. Okay. And, what they were doing was they were.....this hemisphere looked pimply. You know. What I was trying to do when I was describing pimply was... it looked....it had these little rectangle boxes all over it. Like that, okay. This is the shiny inside. Okay. And, God-darned it, I started those backwards 'cause they start at the lip and go in. Okay. I'll just draw you this one..... Okay. Now, this thing was like up above a....it was like up. I couldn't figure out what was holding it up in the air. I didn't see anything like that, but, down below it is the technical level.....in which these guys are ummm..... This little platform buggy comes in, pulls up, and it's got

#10.5: the boxes on it. And, there's a guy that rides the thing. Okay. Buggy pulls up, and the technicians are these three guys that are dressed in white, and have like moon-boots on their feet. Something that looked like... It reminded me of the sock that I used to wear when I was an aircraft cleaner. Knoc-length bib-and-tucker.

#10.5: Anyway, the technician retrieves the box and walks over to the side of this shiny hourglass titanium type of gray steel and the inside is shiny.....the whole thing is this shiny titanium steel gray type thing. And, then these boxes which are also matching color, they're the same thing. They're..seem to be metallic, are placed around the outside of it. Okay.

#66: You've drawn an arrow to the center portion, and then you didn't label it.

#10.5: Yeah. That is the..pspsps....what did I call it? Something porcelain, like bakelite, which is not porcelain by the way, I know that, but sorry. And, that's in the middle part here, and that's the doughnut.

#66: Okay.

#10.5: And, this is a big place that goes way up high over the head. It's one large room. Three technicians in white costume with socks on feet. We called them wing-socks. Somebody might know what they are. Okay. They start from the outside and they work in toward the bakelite doughnut, and they go around and they mount these things in progressive rings, uh..circles, you know. Concentric circles, but of diminishing, uh, circumference of the titanium.

#66: You draw me an insert.....

#10.5: Sphere.

#66: ...of one of the little pieces that is put into the hourglass shape.

#10.5: Uh...picked up like this...two hands.

#66: Are they all the same size?

#10.5: I couldn't tell. I thought they were, and the reason I thought they were is because fewer and fewer were needed. The circles got smaller, and they didn't have to use as many of them. But, it's just a dull, steel-gray. And, it was sort of.....I did not know if these were boxes

#10.5: ...or if these were blocks, if you follow me. If they were solid or empty. But, they had rounded...e-e-corners like a lead brick would have, you know. It wears off, and it's rounded; it's not sharp metal, sharp like a box. When you make a metal box it has a sharp edge on it. Dull steel-gray with dull corners.

#66: Okay. Draw a dotted line so we know that that's a cut out kind of, and label it. I guess.

#10.5: And, this was about.....they would pick these things up, they'd pick them up with two hands, and it would spread across the palm. So, it's maybe, it's not 6 inches by 4 inches, maybe it's more like, ah...nuh, huh, it's about 6 inches, 6 inches, 12 inches (sneeze)...okay.

#66: So these are either boxes or bricks that they pick up, then?

#10.5: Uh huh (affirmative).

#66: What was the overall size of the hourglass object?

#10.5: Good's this bed.

#66: As large as a..uh..twin bed?

#10.5: Yeah....in length. It was..uh..let's see. It was..uh... 'cause each one of these sides, the sphere...it's like... it's funny...I would of expected to find a sphere that was put together like this. Not a sphere that made it an hourglass shape, and then being connected in the center. But from lip-to-lip of this....and they're perfectly symetrical, they're identical...you could take the things around and put them together, and have a perfect tilaniom ball. Okay. But, instead they're mounted this way. And, from tip-to-tip of the edge, is maybe...ah shoot...say eight feet....oops. ... I made an inch sign. It should be a feet. Eight feet to nine feet, and from here to here would be....four feet. Okay.

#66: Okay.

#10.5: All right. That's three.

#10.5: Okay. The boxes.....it looked like.....I'm saying the thing looked pimply. Okay. Like these boxes were raised bumps on the outside so that, if I looked at it this way, I would see this.

#66: You're saying that they don't protrude down into this spherical thing; hemispherical thing? They're actually fit onto the outside of it in some way?

#10.5: Well, yes. The reason is because the, well, I didn't look at the inside of one of these...when it had all the things on it. Okay?

#66: Um..hum. (Affirmative)

#10.5: Okay. I didn't look at the outside of...once..uh..all the work was done, I didn't look at the inside once all the work was done, so I don't know if they protrude down into the shell or not.

#66: Okay.

#10.5: Okay. I can't say. The only thing I can remember seeing when I looked in there was polished steel-like gray shiny metal. With rivets holding it, you know, a couple of rivet seams like thing. So, I don't believe tha... I don't believe that they protruded down into it at all. If they did, then that would mean all sorts of analytical stuff that I still don't think they would. Anyway...and these... uh...rings are mounted, okay boxes fastened from end to middle. They did the right hand one first....okay...into middle...and then they started on the left hand one.

PAUSE

#10.5: Okay. And, the walls around there...it's all white, shiny, sterile almost, looking something to do with sterility, cleanliness, no dust. Had a definite dust-free type situation with these wing socks 'an these heavy, white tunics and they're, they're heavy too, they're thick, puffy. Not puffy like, not puffy like we have a..uh..one of the modern winter jackets, down-filled.. not that kind of puffy. Puffy like..um..this mattress pad, you know, how it's thick, and it's about a half an inch thick.

#66: All right.

#10.5: Okay. Gray plastic gloves, that they were touching this stuff with, they would.....these guys all dressed in white would...take...one or two would come in on the cart, and they would lean over and they'd pick it up off the back of the cart, when they were ready. Didn't always happen just when the cart rolled in, and they they'd reach up and they'd put this thing up on the side and there's some sort of mounting, fitting brackets that held this thing together. Like..uh..uh..snap brackets, you know, these heavy aircraft-type panel "pop fixtures. The thing would fit in a little square, and I think that what was happening was they were fitting it, and somehow these things were "popping" down around the edges of it to hold it..... okay. i.e., uh.."pop" bracket insert. What I'm referring to as a "pop" bracket is a long bar which is spring loaded,

#10.5: and it rocks back. I will draw an end view...okay. So that this thing springs down...springs over and grasps the edge of ...little box....such as this is the "A" position and here is the "B" position..... Somehow it, it comes down and it holds the box...okay...fastens down ...that's all I can...this, this spring...okay. That's four.

Now, what happened is you know we started marching through time here, and I didn't know what the heck was happening.... Oh! There was li.....I don't know when the days were but, you know I just saw business as usual for a day or two, you know, an occasional putting one of those boxes on it.... putting, you know, a little cart would pull up and the guy would put a box on it..... Then it was like there was nothing happening ....for about two or three day period of time.....'an I was....saying, you know.....wait, there's nothing....you know, I was saying, oh, what'd I do? Lose it? You know, and all of a sudden you said the magic number of the next day 'an al...day whatever it was, and all of a sudden "boom-boom-boom" there were like two or three rings of boxes were put on real fast. okay. On the right-hand side.....still no work on the left-hand side, but the right-hand side like, it was like watching one of these time..... speed-up of a flower open, you know.

#66: Um hum (Affirmative).

#10.5: 'goes "chung-chung-chung" well, this was jus....all of a sudden the b..... I could see these little boxes going "blububub-blubub" all around it, okay. Then, there was like business as usual for a couple days, and then there was.... all of a sudden it was like watching a Charlie Chapman film.

#66: Um hum (Affirmative).

#10.5: Chaplin film, rather. There were like two or three guys, and they were hustling all around the place. Oh, wait a minute, then they went and did the left side...I don't know, we'll have to check the transcript, I can't remem.....anyway, these two or three ....this little cluster of people was like buzzing all around this place like an ant. They weren't doing anything with the butterfly thing, okay..... the hourglass thing, they were leaving that alone, but they were walking around, and they were doing things at various places around this thing. And, then within a day or two after that, the thing went out through the roof. Okay. It was like completed and was moved up..... It was raised up high over the ceiling....high under the ceiling in this pit like place. This round, deep pit, maybe thirty feet.....

#10.5: deep....it went up maybe twenty feet off the floor on a....hook, block and tackle arrangement, and went out a side...it went out a hole in the wall. 'an as it.....'an it was like all automated, you know, nobody was doing it by hand, it was like being..... adj...it was...thing was hanging down below the block and tackle and it got lined up, and then it just started moving very slowly down through this hole in the wall. Now, when I went there with it, this hole in the wall....I still felt like I was still underground, but that I was up near the surface now, and that, that.....thing which looked similar to sketch two again, okay, it was a crack....uh...horizontal crack.. and this thing was being moved down this crack in the earth's surface....it was still all shiny and white 'an tiled surfaces but it was being moved by itself down a hallway. Uh....down this crack-way whatever it is, okay. But, unlike sketch two, where the platform, that contained whatever it contained, is elevated up on a rail or something, in this one it's a suspended from the ceiling type of arrangement, but the layout is essentially the same.

#66: Okay.

#10.5: And, this was done with no people around. There weren't any people around holding it or making sure that it didn't bang into anything. It was just....it knew just where..uh..machine was taking it, just where it had to go....it had clearance, and it just moved along, automated. So, I'm cruising along this white wall, wa...watching this thing now that has bumps on both the left hemisphere and the right hemisphere...has bumps on it, and it's being suspended from the ceiling, and, it's moving along through this place that's near the surface of the earth, and.....it comes out in another room-pit-room which is very similar to the one where the apparatus started in. Except that in this.....

PAUSE

#66: This, uh..pit area was different in some way?

(Tape switched)

#66: You were saying that it is different in some way?

#10.5: Yeah. It's different in the nature of what is in the pit, bottom of this thing. Uh...which is this shiny cylinder, titanium like again, same type of metal tube, maybe four feet in diameter, twenty feet long, standing on end, and somehow this hourglass thing is placed down inside this cylinder which has a hinged nose-piece on one end, okay.

#66: What is the size relationship? You've told us the size of the hourglass thing, what is the size relationship between the hourglass and the cylinder?

#10.5: Well, I've sort of tried to draw it here, but I.....

#66: In proportion?

#10.5: Yeah, in proportion.....

#66: Okay.

#10.5: Uh....but, I'll draw it....

#66: If your depiction there is in proportion, then.....

#10.5: It stays in the one end, okay, I'll do it a..yeah, it's pretty much in proportion; this is eight feet and it's sort of in the background, I guess, the way I've drawn it. Okay. So, anyway.....

#66: That's fine, if it's in proportion it's fine.

#10.5: Okay, and the right side goes down first. I don't know if that makes any difference. I'll draw a little diagram here, dotted line, okay. And, it scoots down inside, like that....that's the hourglass....and, I think it stays in the upper end; I'm not sure what's in the bottom end. I don't know.

PAUSE

#10.5: And, this thing is on some sort of a pedestal, just like the other one was...okay, and it's just moved out and it's tilted up on its end, and it's dropped down into this cylinder. That's it. White, shiny...and there's always throughout this whole thing, there's always this feeling of depth....like I'm standing at the bottom of....well, I made one comment. I said, "I don't think this is a silo."...because it's too big for that. I mean this thing is...oh, that's when I was talking about this, because, all of a sudden I felt, well, this might be a missile. But, I don't think it's a missile, because it's so dwarfed by the area in which it is. It couldn't possible be a missile. But, it is a container of some kind, standing on end, that's it. But, otherwise, it's this big, wide, round, open room around it...that's very deep. That's five.

10.5: Okay. And, then I had the feeling that when it got there, and they closed this thing up on the end of it, that the action was consummated. That was it. That was....at least for that small part of whatever was going on that I was looking at, that was completion. It was done...finis. And, I was sitting there, and then you let me work in free-flow for

#10.5: ...a while, and, I was sort of sitting there tak...you know, watching this thing, and, all of a sudden this thing appeared on a railroad car. Uh...I was...like getting some impression of the out....Let me draw you this.....

#66: I'm somewhat concerned..uh..because the free-flow of time was free-flow in time, that...was this cylinder thing then, coming to the installation on a railroad car or leaving from the installation on a railroad car; after having the hourglass installed?

#10.5: I think it was leaving.

#66: Okay.

PAUSE

#10.5: There.. wa...there wer..there was roundness here, I don't know where it was. Anyway, when I talk about...this is the infield...f-i-e-l-d, this is the thing I talked about the in-field. I think I was here in this round area, okay, that's below surface.

#66: Is this a picture of the building or what?

#10.5: Yeah. This is this feeling that I had from the outside. Hum.....I want to make this round, too. So, I'm going to. It doesn't look right unless it's round. Okay. This is the in-field area. This is the start...I think, this is start, okay, and, then the equipment, whatever this thing is, that was in the ferry, or, uh, in the overhead crane, was taken along just below the subsurface level....like that, see. It comes over across the infield, here, in under the building, but, it comes over across the infield to the last...this is the start, and this was the finish area, I think. Now, out here in the outskirts, around the infield area, was barbed wire fencing. And, here is from...is where the two railroad tracks...left from. And, I think they went that way, okay. The thing was loaded...the cylinder was loaded on a railroad flatcar and covered, about two-thirds of it, and went out that way. Okay. So, here's the start, here's the finish. Fence on surface.... do you get what I'm talking about here?

#66: Um hum (Affirmative).

#10.5: This....

#66: What you call the infield is actually the building area with.....

#10.5: But, it's in between two wings.

#66: Okay.

#10.5: Or, not really regular wings; they're not wings like we have. They're not square. They're sort of...one is.... the building is constructed weird so that there's no real...nobody can look in anybody else's window.

#66: Okay.

#10.5: Okay? So, what I'm referring to as the infield is the area between the two rings, one of..wings...one of them was out on a protrusion, that's the start place, and the other one was like a know on one end of the building.

#66: Okay.

#10.5: On one corner of the building, on the end....

#66: Which coincides with the two pit areas you described?

#10.5: Yeah. Which..... This is what I think is the double pit area.

#66: Okay.

#10.5: Okay? And, this is a low, two storey building complex, which, when I looked at this idea with x-ray vision, is when I detected that the buttresses were on the exterior of the rooms inside it, and were not on the interiors of the rooms. In other words, the buttresses were to hold the rooms up, rather than...in other words to keep them from exploding instead of keeping them from collapsing.

#66: Okay.

#10.5: Okay, and I saw...real quick I saw a schematic of just ....that's what I was talking about in the beginning of the session when I said I felt like I was in the hull of a ship. All these things coming down from sides, wherever I looked was these, but...buttresses and reinforcement beams coming down in big curves.

#66: Okay. I understand what you're saying now.

#10.5: Okay, okay. I've written underground, but near the surface, and that's for this..uh..overhead crane type thing that trans.....

#66: Okay.

#10.5: .....ferrys it from one place to another.

#66: Okay.

#10.5: All right. Anyway, then, I had..uh..pict..uh..just this thing...first, first way I've drawn the box around it because I'm going to dot in the rest of it...okay, there you can see....as though it's a cut away view of the box, this thing is in it, and it's on the....and, only takes up like two-thirds of this.....of a car. White box covering. And it's moved with only a few companion cars at most. Just a few. I didn't see this thing being loaded with fifty of them going in to....fifty railcars pulled on a big, massive siding. It was just a little siding, and a little engine, little steam engine chug-chug-chugged up, hooked onto it, they might put a caboose on the end of it; maybe a couple of troop cars, something like that....and then they drive off with it. And, that would be it. Okay, and this is a.....building in the background there, okay.

#66: Number that drawing, please.

#10.5: What've we got.....seven? Okay.

#66: That's fine.

#10.5: What more do you want. I can't think of much more.

#66: I think that you've drawn everything that we talked about. Do you have a feeling about..uh..the difference in time between day fifteen when you said it was completed, and the time that it's moved on the railcar?

#10.5: Only.....three or four days most. Maximum. I had this constant there was no, no system here; it was like they were tailor making this thing, you know. Everything was new. They had made a couple more before, but it wasn't a mass production line, it was one step at a time, just boom, boom, boom, and, the and like when the guys in the first place, when the thing was lifted up and it went out, it wasn't like another one came right in, it was like, well, okay "got rid of that," You know. "That one's done." They weren't waiting for another one that would come right in. And,..uh..I don't know if they went to the other place and did that part, I don't know if.....I didn't see any continuity of people moving or familiar faces or anything like that. But, it was like they get.....they do one at a time. No mass production at all. Uh...it was like danger; they were very, very, you know...it was like very delicate work. Very concerned. They weren't afraid, but they were doing very delicate and deliberate work every step of the way, and if the thing didn't show up in time, that didn't bother anybody. They'd wait until the thing got there before they'd do something. You know. Like quality workmanship. Okay. You give me the perfect part, and I'll put it in the perfect machine. But, don't give me a blotched part.

#10.5: I don't care that the machine gets out of here at a certain time. I want it to be perfect when it gets out.

#66: Okay.

#10.5: That type of a thing. And...uh..the wait at the other place was only a couple days at the most. Maybe four days at the max....before the train showed up or the flatcar showed up, was wheeled in through the fence, backed up there, and ...and I did not see the loading process. I just saw the thing on the flatcar, and then shored up.....it was shored up. It was sitting in some sort of shoring, and then the box went around it "bam" just like that to conceal it type thing more than to really do anything weather-wise or anything like that. More to just conceal it.

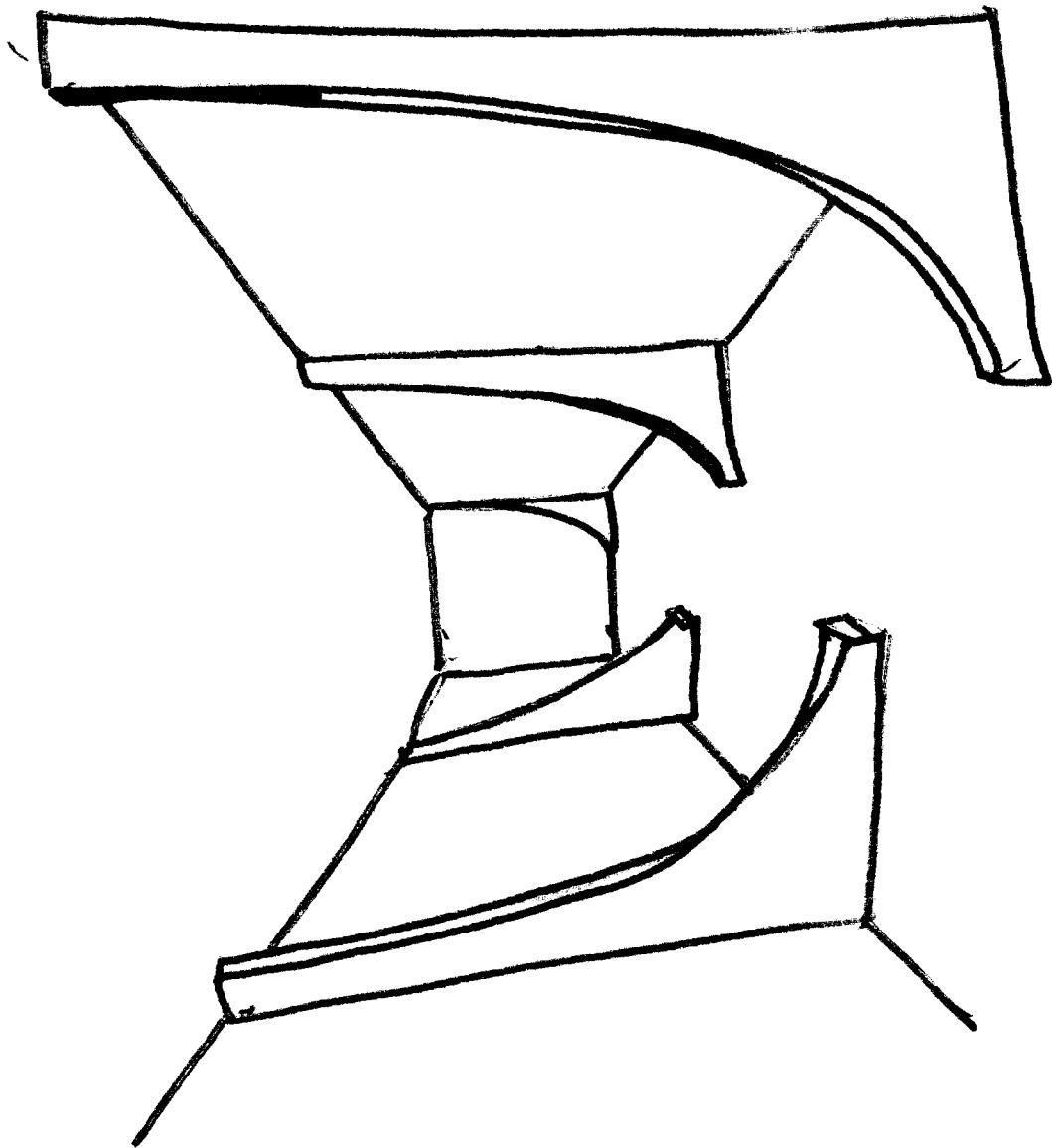
#10.5: The other thing was...uh..the vulnerability of this thing when it got near the surface...it wasn't really vulnerable when it got....up and was being trundled down the.....this little alleyway from the overhead....suspended from the overhead crane, it was just that, oh, this is a very delicate time, we have to be extra careful that nothing goes wrong because it's up near the surface now. In other words, like, if there was an accident in one of the pits..um..the pit might be destroyed, but if there was an accident when it was up near the surface, there'd be a lot more destruction. Would happen, you know, just because of an explosion or something like that. You know. An accidental type thing. Uh...It's like, ummm...you know...the old situation when you take your dog out for a walk. You know. That type of a thing. When the dog's in the house you don't have to worry about him biting somebody, but when you take him out on the street, that's when he'll bite somebody. You know, 'cause he's out and there's other people out there, you know, that's when the more sensitive time is.

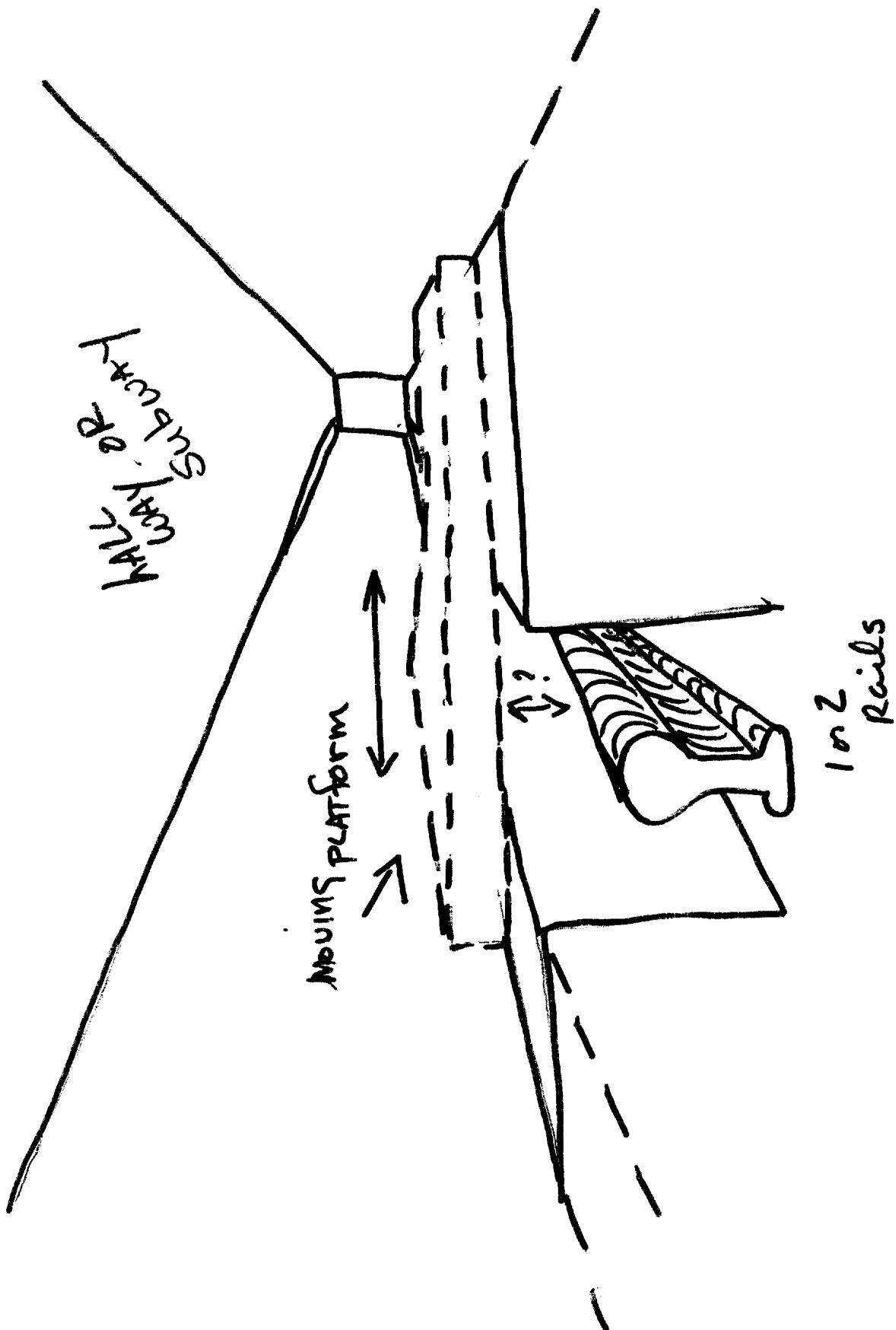
#66: Okay.

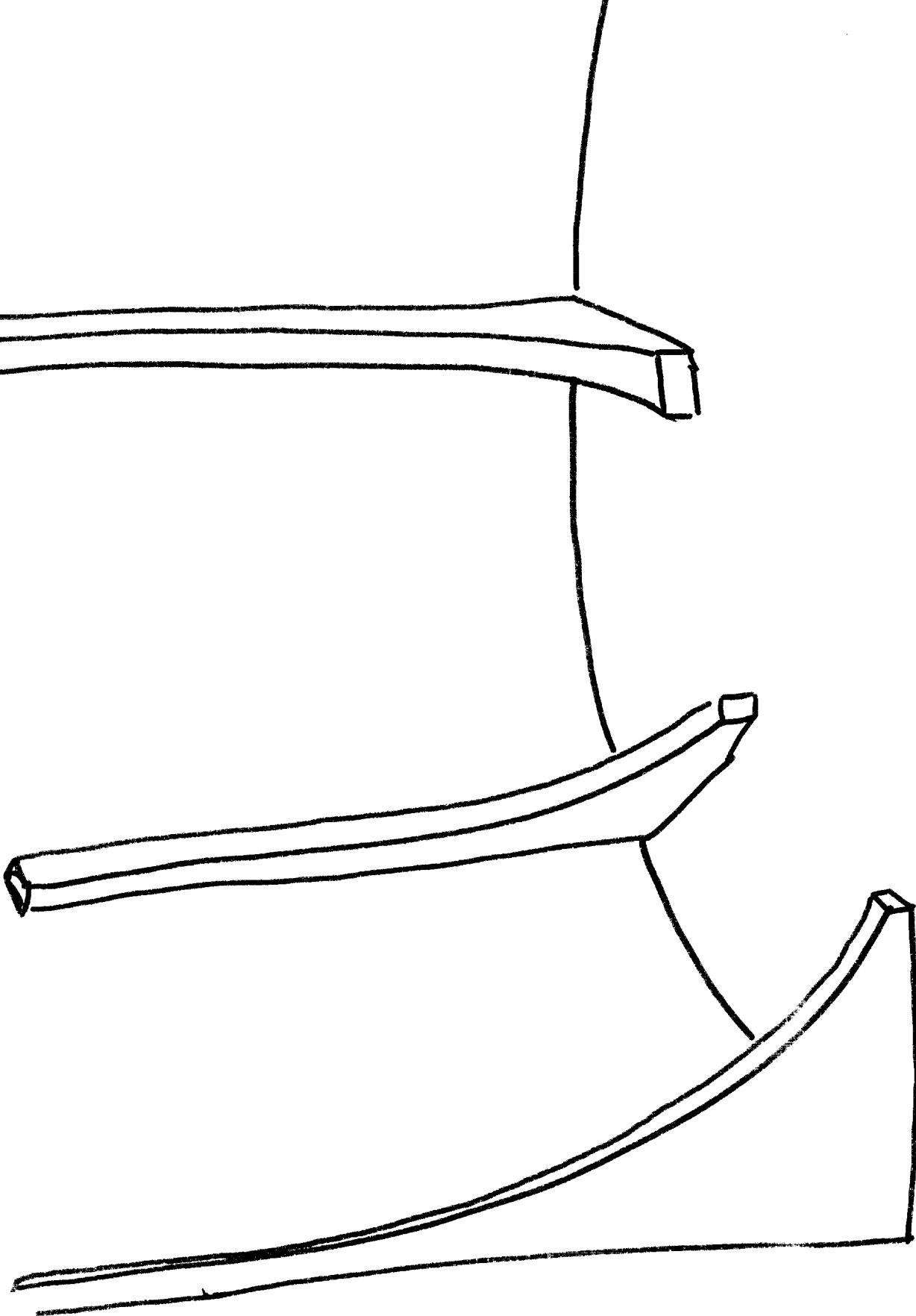
#10.5: You know. I can hypothesize and everything through it. I did not expect what I saw to be what I saw...what I looked at...'an it was all sort of weird to have that hourglass shape...hollow ended hourglass...'an all that kind of stuff. And, there's some reason for cleanliness and..uh..everything I already said, I guess, I have nothing more to add.

#66: Okay.

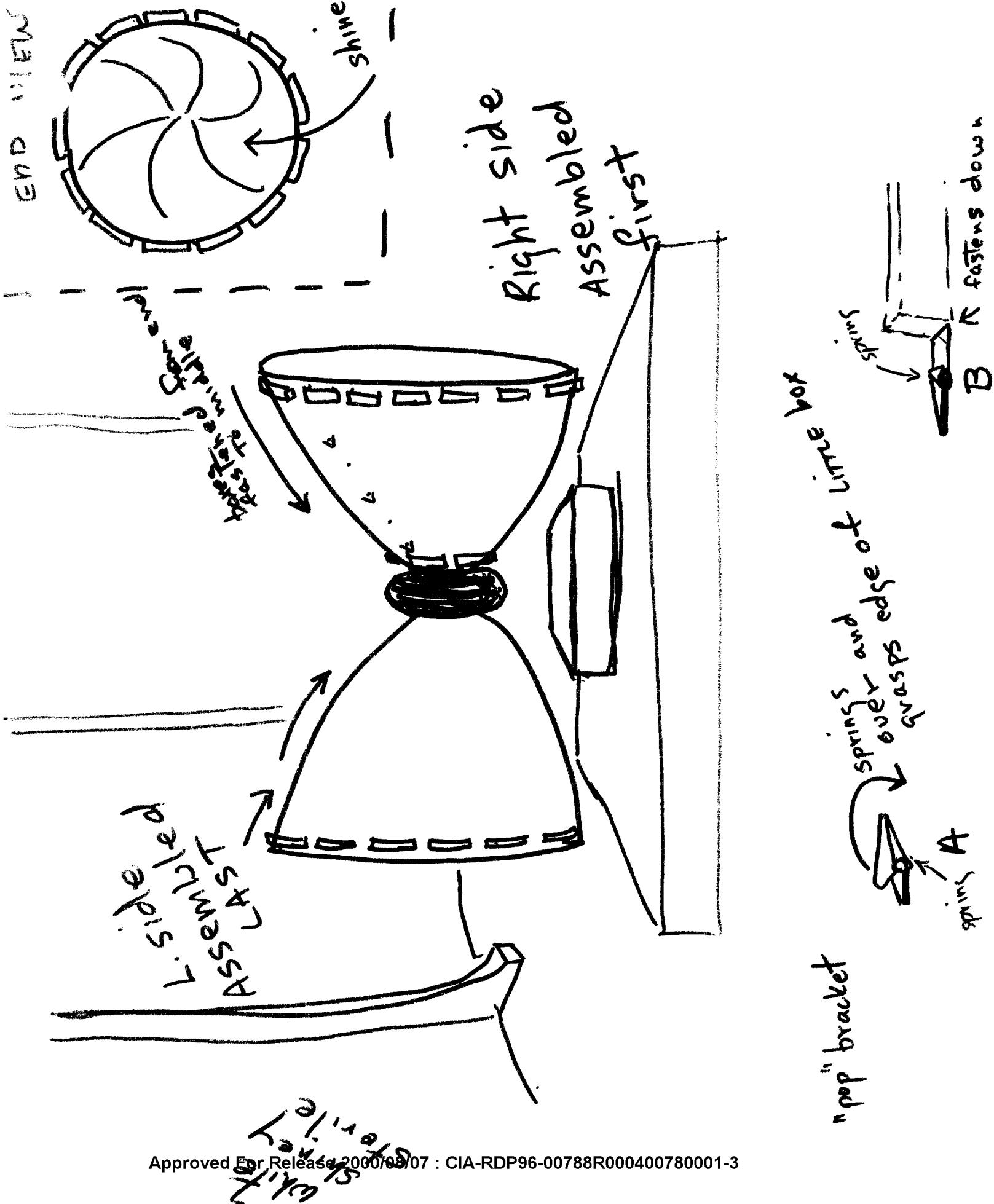
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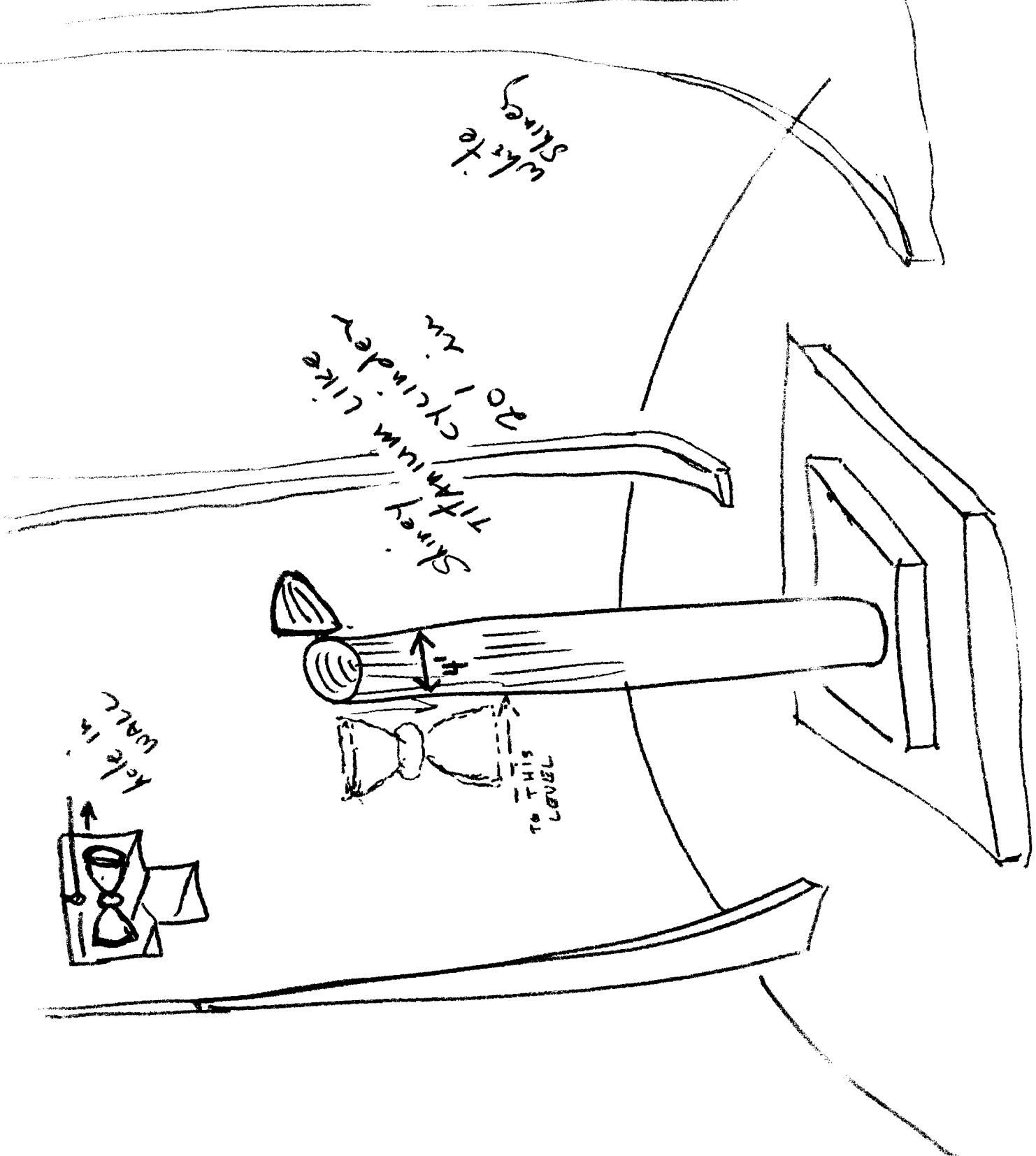


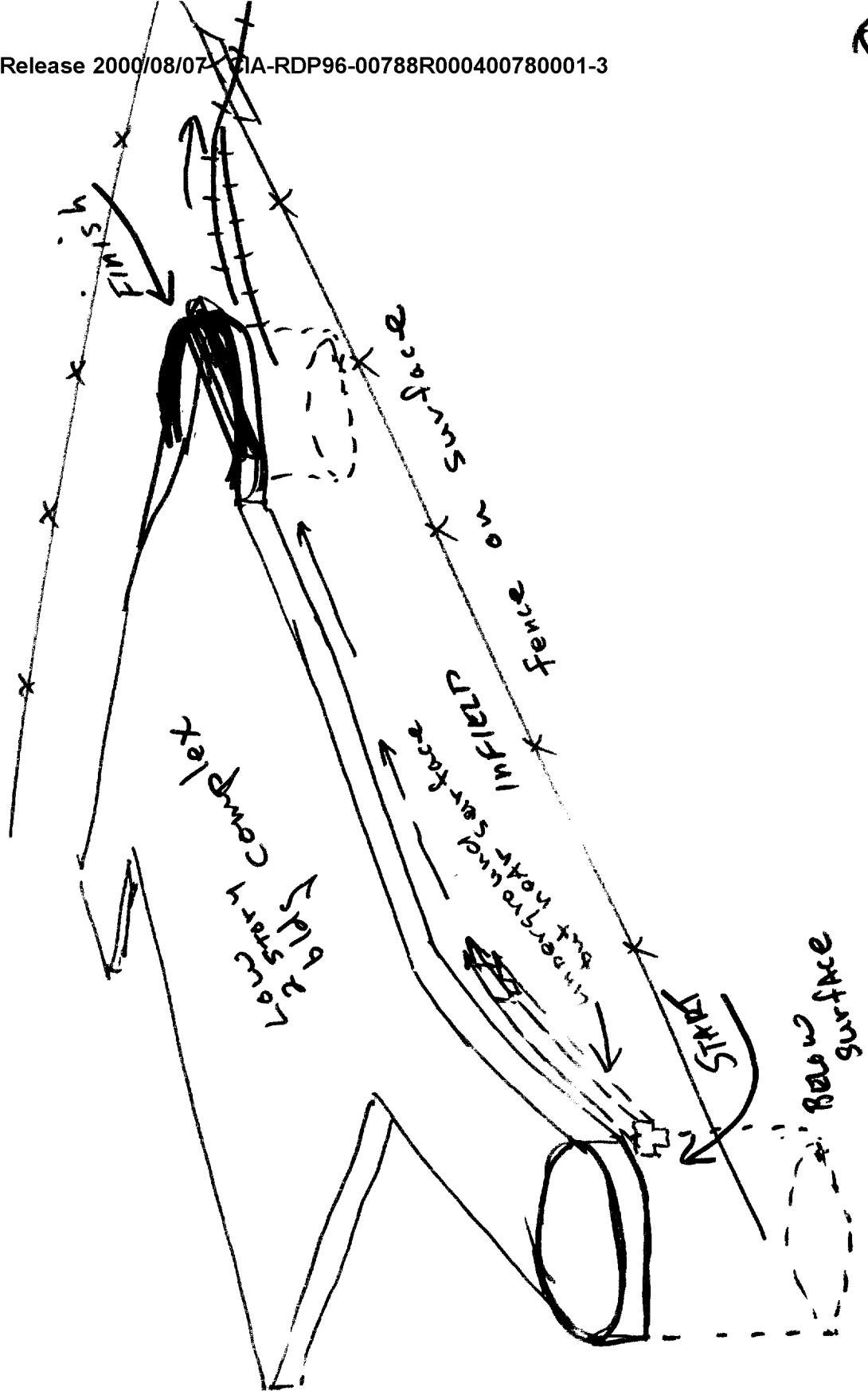


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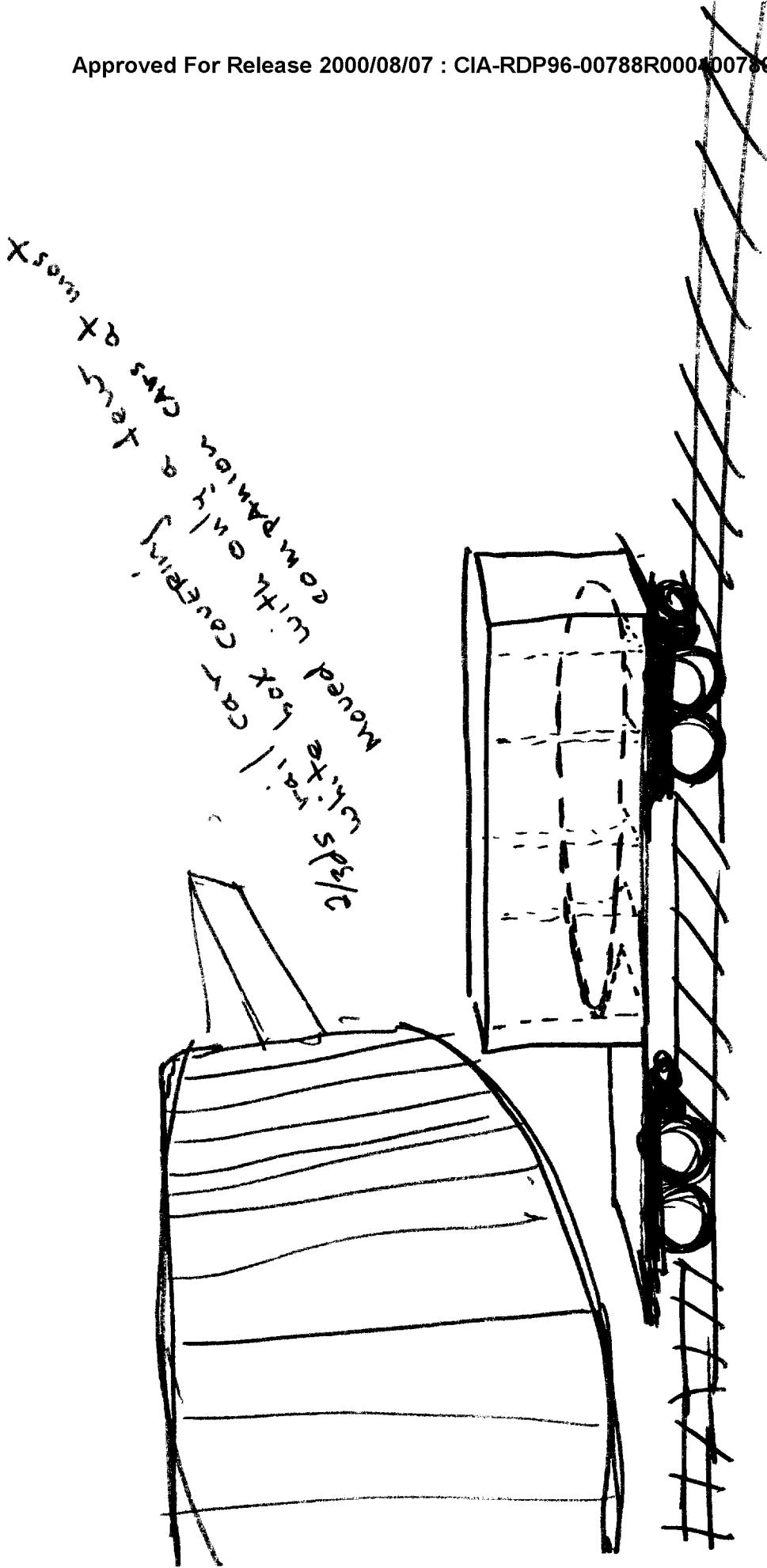


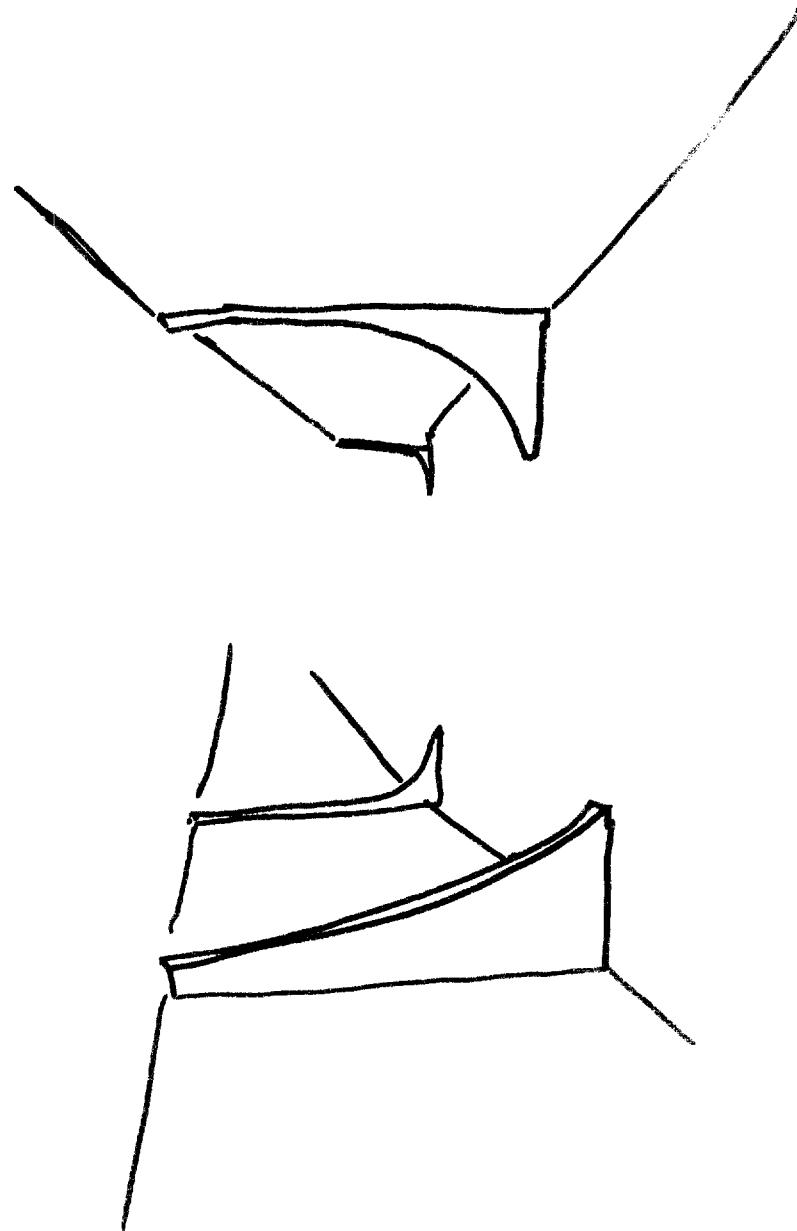
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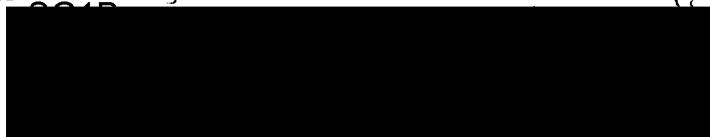
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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION D-34

1. (S/NOFORN) Prior to the session the remote viewer was briefed on the known situation. This briefing is included in total at the beginning of the report transcript.

2. (S/NOFORN) At the beginning of the session the viewer was provided the following information:



3. (S/NOFORN) During the session the interviewer asked the remote viewer to elaborate on his target descriptions as directed by the control analyst.

TAB

SG1A

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